

THE
MUSICAL WORLD,
A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained,
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

SEPT. 8, 1837.

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OUR MUSICAL WANTS.—No. IV.
BY EGERTON WEBBE.

A REAL DIALOGUE, BY WAY OF PARENTHESIS.

The Author (meeting his friend—the benevolent friend of Arts and Artists—Herr S.)

AN! my dear sir, my dear good sir, whither so early? What man of genius is in misfortune now? What musician only rich in harmonies; what meritorious artist under arrest for his washing bill; what poor son of Phæbus, on a sick bed, awaits your consolation and never-failing assistance? Does Beethoven's monument want still many bricks? Is a subscription to be opened for the widow of some unfortunate poet? (for a subscription is never a-foot, but you are.) Is a new portrait, however, of Goethe on the tapis? Is it some choice MS. letter, some interesting lithograph, some precious document never before published,—what is it, that brings you forth so early, and lights up your face with even more than its usual mild enthusiasm?

Herr S. (*Grasping the author's hand in a sort of massive way, peculiarly German, and heart-sufficing.*) You are too good, my dear. I have great admiration of genius, and am so happy to do the benefit in my power, but I want no thanks for that. It is my pleasure, my dear. But now, excuse, I tell you something I was thinking of already a long time, but I did not sooner meet with you to speak it. I read your tractates on music, and like very well all what you have remarked—one thing except. Excuse—you know I always speak out of my mind. You are youth, and will grow every day judicious, and you must receive well any things an older man shall say. You have written there, in your last tractate, very severe something about those singers that came from Bohemia, which is a part of Germany which I own for my fatherland. But it is not justice, what you have remarked. You say they was all a peck—

(*Draws from his pocket, to the consternation of the author, a copy of the Musical World, No. 73, and turning over the pages, comes to one doubled down, in which the author spies a great pencil-mark entered opposite a certain paragraph.*)

Ya—you say all was a “pack of infamous braying boors, dressed”—

Author. (*Uncomfortably.*) Ah! my dear Sir——

Herr S. "Dressed in blue frocks and belts"——

Author. My dear Sir——

Herr S. "Roaring out a tempest"——

Author. The fact is——

Herr S. "Of nonsense"——

Author. Permit me——

Herr S. (*Conquered by interruption.*) I have not necessary to more read; you will remember you of what you have written in that place. It is not justice, my dear. Pardon—but it is not what you would have said if you had known the brothers of Bohemia, which were brothers of discretion, and very considerable. I knew them myself. One was very ill, and I went to him for comforting him, and I was surprised at him when I found his merit much greater as I supposed. For he was a gentleman, and very good information; and I am sorry you say they was all a peck——

Author. My dear sir, allow me——

Herr S. Of bores. My countrymen never is bores. Some come here not very respectable, and what you write is not false of their being such nonsense; but I will tell you something about that. The four brothers, which were considerable and gentlemen, and which I knew one of them because he was sick,—they came first. Then others came, which was all fools; for they thought they could make much money by singing as the first had done. The King made their fortunes, for he liked very much *volklieder*, and encouraged the first which came, which was the reason why so many followed after. But you have not made distinction, and it is not judgment to say they was all a peck——

Author. Hear me, dear Mr. S.—I regret exceedingly if my general remark has involved unjustly the reputation of any of your countrymen.

Herr S. Excuse—it is not because they were of Germany I speak, but because I happened to know it, having had the acquaintance of them, that those persons were persons of merit and no bores.

Author. If I had been aware of the truth, you may be sure I should have made an exception in favour of the four brothers. The fact is, I was irritated to think of the unmerited popularity and success of so many foreigners with no sort of claim to public support, and in a moment of vexation I was, it seems, hurried into an intemperate and indiscriminate expression of censure. You know it often happens, my dear sir, that we say "more in an hour than we can stand to in a week." This is that sin of hyperbole committed by those who suffer passion to usurp the place of reason. It is a fault to which young writers are particularly exposed by the warmth of their feelings, and from which even the most experienced and philosophical are never entirely free. I have always been particularly solicitous to avoid this reproach, which makes me the more concerned to find myself liable to it in the present instance. But I take correction willingly from one whose gentleness and consideration for the feelings of others are so well known to the musical world, and so highly appreciated. I thank my friendly monitor, and shall be more bent than ever to eschew the vice of overcolouring.

Herr S. You are very right, my dear. As we grow older we discover merits where we little expected, and we find we have necessary to be much milder in our judgments.

Author. Amiable man, the sentiment is worthy of one who could form the generous design of administering to the comforts of the great but afflicted Beethoven, and who knew to execute that design in the delicatest and most beautiful manner. It is a sentiment I have long cherished at my heart's core, and often do I repeat to myself a couplet in your native German—the home of so many hearty truths—which quaintly, but, to my mind, forcibly, conveys a noble moral.

“ Wenn mancher mann wüsste was mancher mann wäre
Gibt mancher mann manchem mann manchmal mehr etze.”

Herr S. (*Doing his best to suppress a smile at the author's bad pronunciation.*) It is excellent philosophy, if it is not best German.

Author. But hold; that cabman, on the stand, has been paying his addresses to me this half hour, and since time presses, I must begin to requite his affection. Justice shall be done the brothers. “*Fortunati quatuor! si quid mea carmina,*” &c. Farewell, worthy man, farewell thou good Samaritan of music!

The subject of performance was considered in the former paper, consistently with the Horatian doctrine, with reference to the two principles of *feeling and discipline*. There is no doubt that the deficiencies we note in our public performers are due to many causes, and, amongst these, not the least is the general state of musical taste. Of this, therefore, something will be said hereafter more at length. At present let us offer a few words, in concluding this part of our subject, concerning some sources of national inferiority that do not appear to fall directly on the public, and over which our performers ought, because they might, exercise a salutary control.

It may seem somewhat hard, to exact demonstrations of pleasure from those who conceive they have no cause to entertain any. Performers however must reflect that their hearers can only be moved agreeably to their perception of emotions in those who address them. “*Si vis me flere dolendum est primum ipsi tibi,*” and so of all other affections. Now if it appear that a performer is himself not delighted with what he is doing, how can he expect his audience to be? I therefore conceive it to be one of the chief secrets of performance—to be delighted and interested in the music itself, and in the execution of it. “But how can that be?” rejoins a peevish opera singer, who has not fingered salary for a fortnight, “how can that be, when we have to struggle with difficulties and discouragement of every kind—ill-paid, ill-puffed, ill-beneficed? In such unpleasant circumstances, how can we be pleasant? With fortune frowning at us, how should we smile at you? How should we touch the feelings who touch no salary?” “Or we?” adds a poor clarinet player, “since—compelled to plod on in the thick obscure of the orchestra—neither fortune nor distinction awaits us? How can we be expected to touch anything but our stops?” “Or we?” exclaims a querulous soprano from behind the scenes, “we—with a shilling a-night and no beer—what can we be fairly taxed in?”

Ladies and gentlemen, I beg your pardon, but, though I acknowledge the injustice done your talents, and regret the severe hardships of which you complain, suffer me to dubitate as to your fitness to represent the cause of national music. They who have no love of music for music's sake, can never have any for the sake of pay. You'll never sing in

tune while you live, good master chorus, if you sing flat at a shilling. And you, gentle but obscure man of reeds—you to whom your very obscurity should be an item in the sum of your enjoyments, making you to warble like so many linnets in a bush, sweet as snug—if the tender plaint of your classic pipe can put no spirit of love into you, believe me, you may crack your cheeks on a benefit night, and get no nearer to true expression.

If we consider how many persons follow the profession of music from motives quite foreign to natural love or even common partiality, we shall readily account for the hard apathetic manner of the majority. It is a cruelty of which nature is sometimes guilty, to bestow a splendid voice on some individual, and no soul to use it; as sometimes we hear of a great landed property falling to the inheritance of an idiot. When this happens in a commercial country like England, there is always sure to be some one near the individual to recognize the *property*, to value it, to urge the proprietor to turn it to usury. The voice is then put in training, to be sure—much in the same spirit as a farmer breaks colts, or dungs a turnip field. Masters are got; Italy receives a visit; roulades are laid on by the best finishers; bottled porter is imbibed together with lessons in the true *portamento*; at last the *property* is brought to the highest market value, and Hanover Square opens to receive the prodigy. The result is well-known—A close shake, G from the chest, a screech in alto, "The soldier tired," (and every body else) kid gloves, and loud applause. The speculation has then answered, and another star is added to the galaxy of English vocal talent.

I said in my last chapter, that we "want nothing of Italy but her voice." I should however have signified that I meant to include in that term the *spirit*, informing the voice. Italy is supposed to produce the greatest number of fine vocal organs, and there seems little doubt of the truth of this opinion; but rich as she is in the *matériel* she is richer still in the *spirit*. For the spirit of fine singing is the love of singing, and nothing distinguishes an Italian vocalist from an English one more than the obvious enjoyment which the former derives from what he is about. Fine voices are in this country much more rarely met with;—that they are not entirely denied to us, the names of Billington, Harrison, Braham, Salmon, Paton, sufficiently attest. But for the spirit of fine singing—the *love*—it is a thing almost unknown to the English soil. Patriotism on this head, I feel, is too laborious a business for a single man to undertake. One is sensible of the necessity of giving up the case at once. One foresees the impossibility of making any effective stand against the enemy. Even if the above list of great names could be extended to five times the number, we could not hold out against the forces that Italy would bring. We count our triumphs of this sort by units, and they theirs by hundreds. Such phenomena as Paganini and Malibran, it may be said, can never appear in this country under the existing temper of the times; much more credit must first be given to the affairs of the imagination, and much less to those of low reality; the air of the stage must be made sweet in the nostrils of aristocracy. There may be more truth, indeed, in this than it is agreeable to acknowledge. Nevertheless one half of the responsibility of failure rests with the performers themselves. That spirit of enthusiasm which is at the bottom of all excellence, which can overcome every natural imperfection, and triumph over every adverse circumstance, which is as absolute over

the material of art as over the spirit, which has often raised to imperishable glory an inferior voice, that spirit of enthusiasm is not—as many suppose—only an offspring of temperament and constitution; it is in some measure an affair of the mind, of reason and opinion. The English have no lack of enthusiasm in the abstract, but they have a marked want of enthusiasm in action. They can be energetic enough on paper, and in private; they can make zealous scholars, and inspired poets; they can even drive enthusiasm to the verge of extravagance—so it be all in private, and out of sight. But they dare not *display* feeling, they shrink from the avowal of sensibility, they will not “compromise” themselves by the disclosure of such a weakness. I should not be justified in expatiating here, on this remarkable point of national character,—it is sufficient to have made this allusion to it. We see here the principle of that defective ardour in action, which, more than physical mediocrity, more than popular apathy, I conceive to be the cause of the general inferiority of English musical performances. I have no doubt that if public feeling were to meet the exertion of performers half-way, if audiences were of a taste to demand finely passionate performances, if they were refined enough in their own musical perceptions to know true passion when it was exhibited, and to distinguish the energies of genius from the rant of strenuous impudence—which is more than can be said now—then that fire and spirit, at present slumbering in the ranks of the performers, would come forth genially, and with reciprocal warmth. I think so, because I see that in the dramatical world we have long stood pre-eminent; that dramatical performances, appealing to the understanding and the passions through channels which lie open to all, and imposing no new and extraordinary tax on the spirits and imagination, as music does, have received the highest illustration from genius, because they have been fortunate in enjoying the highest popular appreciation. Hence it is evident, that the national characteristic of reserve and suppression of feeling can be departed from, and that nobly, when there exists the strong stimulus of a public appreciation ready to justify and to crown the attempt.

Now, although the public taste and understanding of musical performances is so far behind that which exists for dramatical representations, as very much to damp the ardour of aspirants in the former sort, yet we may be pretty sure that the developement of genuine musical enthusiasm on the part of an English performer would quickly rouse a kindred fire in English audiences. There is no surer instrument of conversion than one's own faith. The opinion of sincerity in a speaker, is more strong to convince than all his considered arguments; and I think if a performer, singing or playing in such a manner as to evince a deep reliance on the truth of his own feelings—a genuine and hearty faith in the sufficiency of musical expression—should appeal to an audience little skilled in the art, and perchance not over credulous, he would be found to achieve that most gratifying of triumphs—the triumph of sincerity. “Almost thou persuadest me to be a musician,” would be the involuntary exclamation extorted from his English auditor. I am not disposed to make very much account of the applause bestowed on various celebrated foreign performers of this high order of genius, such as those before named; I feel doubtful how much of the apparent relish of their genius might be traced to a pre-established name, and a traditional admiration. It is unquestionable, how-

ever, that the opinion of a certain rapt emotion—of a certain real intensity of feeling—in those performers, was at least one secret of the popular enthusiasm felt for them, and of the exquisite unfeigned delight their performances communicated. Now this enthusiasm is no doubt a part of temperament, and is less to be expected in the natives of a northern, than in those of a southern, more genial clime. But that it may receive both a check and a spur from very different—in fact from *moral*—causes, is what I strenuously affirm. That without which there can be no truly beautiful performance of any kind, is—Faith. (Thus may be most conveniently expressed in one word the desired qualities.) By faith, I would signify all those feelings of reliance on the excellence and sufficiency of any art, which removes from the act of performance every vestige of indecision and “compunctious visitings.” If while I am executing a concerto, my feelings are dashed with the slightest conceivable doubt of the full value of music, if I admit to my mind for a single moment the suspicion that *money* may be better, that *rank* may be better, that the wealthy listener on my right, or the titled no-listener on my left, or any other individual in that company in fact (unless it be some one, perhaps, eminent for virtue and goodness—which is another sort of music) is greater or happier or more to be envied than I, then my full soul has not entered into that concerto, nor can I be the devout musician able to perform it. It is like some heaven-offending glance given in a church, nullifying the muttered prayer with its mixture of “mortal mould.”

The question being thus pretty much narrowed to a consideration of worldly principles, and having thus driven the adversary—if I have any—into one corner of the board, I assume that he will have the grace to throw up the game without compelling me to go through the formality of the few remaining moves. For I am neither willing so to depreciate the intelligence of the reader as to imagine him capable of requiring persuasion in a matter so well mooted, nor uselessly to lengthen the subject by arguments, which perhaps few would be disposed to question.

A beautiful performer of music, then, must be one thoroughly in love with music, and thoroughly convinced that nothing is better. Hearty and fearless himself, he must be full of confidence in others. He must be endowed with faith enough to repose securely on the truth of feeling. Full of passionate aspirations, he must believe in their power of commanding the sympathy of others, of conquering coldness, of fertilizing dullness, of awakening the good genius of all.

It is said that if a man be sufficiently courageous to throw himself at once into deep water, and will only strike out in good faith, right and left, he will swim and be saved; but if the fear of drowning so much as cross his mind,—if he plunge imperfectly, or strike timidly,—there is an end of him. It is this entire abandonment of the soul to the part undertaken—the enthusiasm unalloyed with damping scruples, or personal misgivings—which bespeaks the genius of fine performance,—which ensures the fame of a Paganini or a Malibran. Our musicians are generally divided between raptures and a carriage—Beethoven and May Fair. He who plays a concerto, if he have one eye on his music desk, has the other on Lady B.'s private box. Mozart's intentions are matter of some consideration to the opera singer—but not so much as Laporte's.

Thus (to merge the minor in the greater circumstance) the root of this, as of nearly all our other failures and short-comings, is that cursed self-seeking and love of money, which imprisons nature, and locks up all the fountains of love and genius with the winter of insincerity.

CHIT-CHAT FROM THE CONTINENT.

Zwickau.—On the 12th July last, Mendelssohn's oratorio of 'St. Paul' was performed in the Marienkirche of this city, which is well adapted to music, in a manner to redound to the everlasting credit of the director, Herr Schulze, the choir, and all who assisted in it. In the very rehearsal the whole went off so well and so steadily, as to prove how industriously the work must have been studied. The orchestra was very admirable, with the exception of the trumpets, the violoncellos alone leaving any thing to be desired. From the number of double-basses, five, a correct estimate may be formed how the other instruments were distributed. The chorus in all that concerns certainty and precision was by no means behind the orchestra. It is only to be regretted that as compared with the instruments it was too weak. Among the solo singers, who generally speaking did not reach the same standard of excellence, Mme. Büнау Grabau, of Leipsic, who honoured the festival with her presence, especially distinguished herself. In the most simple parts, and especially in the chorales, the work, which was by some found to be rather long, made the greatest impression.

On the following day a concert took place in the hall of the Casino, a select society, at which the singing of Mme. Büнау Grabau gave the greatest delight. The arranged finale from the 'Capuletti' told right well. Mendelssohn's 'Calm and prosperous voyage' was less successful. A ball followed as usual.

St. Petersburg.—The General Consistory of St. Petersburg have come to the resolution of introducing one general Hymn Book into the use of the Lutheran congregations in Russia; a very wise determination, and one which it will require but little time to carry into effect. With this view also measures are being taken to bring into general use in the eastern provinces a very perfect chorale book, since the music of the church calls for immediate improvement: and the establishment of popular schools throughout those provinces, in which will be taught among other things those church melodies now so little known, affords a very favourable opportunity for this desirable reform.

Schneider's Oratorios.—The grand oratorio of 'Absolom' by this much esteemed composer, has at length been printed. The score and choruses have likewise been printed and may be had separately. There is reason to believe that this publication will shortly be followed by his oratorio of 'Pharaoh.' While on this subject we may observe that a recent number of the 'Allgemeine Musikalische Zeitung' contains a communication from Stockholm on the subject of the extraordinary merits, as an extempore performer on the organ and pianoforte, of Herr Liebau, the organist of Quedlinburg, the composer of the oratorio of the 'Repentance of Peter;' which is mentioned in the most favourable terms by the writer of the letter in question. A somewhat detailed

account of this composition will be found in the 'Musical World,' vol. iv. (No. 47) p. 105.

Valencia.—In this city, now stated to be the birthplace of that accomplished composer, Joseph Melchior Gomis, whose death at Paris, in July, 1836, is recorded in the biographical notice of him, ('Musical World,' vol. iii. p. 101) a monument is to be erected to his memory. This is as it should be.

Paganini.—The following has been stated in several of the French journals to be the sums which Paganini has derived from his admirers by the public display of his extraordinary talents:—

In Germany	-	-	517,300	francs.
France	-	-	2,206,000	
England	-	-	3,104,000	
Italy	-	-	86,929	
Total				5,914,229

Paganini having been shown this estimate, merely observed, "I will gladly give the calculator ten per cent on the amount, if he will prove it to be correct!"

Mendelssohn's St. Paul.—The thirty-first and thirty-second numbers of the 'Allgemeine Musikalische Zeitung,' contains an article on this Oratorio, from the pen of the editor, Dr. Fink, probably the first musical critic in the world. The length to which this review extends, occupying as it does upwards of twenty-seven quarto columns, utterly precludes the possibility of our giving even an abstract of it; but at the same time sufficiently testifies to our readers the importance which the writer attaches to his subject. The article is written with great learning and great candour, pointing out such portions of the oratorio as the writer conceived might or ought to have been differently treated, but dealing out expressions of satisfaction, admiration, and delight, with no niggard hand. The essay is in itself a very perfect piece of criticism, but all its various parts so spring from and depend upon the surrounding passages, that it would be impossible to do justice to it by any extracts.

REVIEW.

Sixty practical pieces for the piano-forte, composed by J. N. Hummel: being a sequel to his hand exercises, extracted from his celebrated piano-forte school.—BOOSEY.

It were mere waste of time to go into a eulogy upon Hummel's illustrious work; a work which has apparently provided against every mechanical difficulty that the learner can possibly encounter; and the patient mastery of which, alone, will form a complete pianist. The publication before us is a well selected series of progressive exercises illustrating the rules contained in the first part of the piano-forte school. Independently of their utility as lessons, they are highly attractive in themselves, being a succession of charming melodies.

Fugues for the Organ and Pianoforte. Composed by Wm. Crotch, Mus. Doc. Nos. 10, 11, 12. MILLS.

If with the present number Dr. Crotch has fulfilled his intention of extending the collection of fugues to twelve, we take leave of him (for a time only as we

hope) with many thanks for the hours of intellectual gratification that he has afforded us upon this as well as former occasions. The thought was a happy one, on the part of the Oxford professor, to take the cathedral chant for the subject of his fugue. Beautiful in itself, it is in other respects admirably calculated for his purpose, being so decided in character, short, and metrical; and Dr. Crotch has fulfilled his task in a tasteful as well as able manner. The chants in Nos. 10 and 12, by the Rev. W. R. Crotch, and by an author unknown,—an old one, are eminently beautiful.

New Edition of the Vocal Melodies of Scotland, united to the Songs of Robert Burns, Allan Ramsay, Sir Walter Scott, and other distinguished poets; arranged with symphonies and accompaniments for the piano-forte, by Finlay Dun, and John Thomson. Vol. II.—PATTERSON AND ROY, (Edinburgh); CRAMER AND CO. (London).

The second volume of this beautiful work is extremely rich in old favourites. It contains six and thirty melodies; of which, from twenty to thirty, we should suppose, are not to be equalled by the national airs of any country in the world. Some we perceive have been reset, and judiciously. The 'Scots wha ha' for instance: for, with all our adoration of

"Him who walked in glory and in joy
Following his plough, along the mountain-side,"

we never thought that he showed his judgment in setting those rousing lines to such a character of melody. In Messrs. Dun and Thomson's edition the new verses are beautiful and appropriate. These gentlemen also continue to manifest their excellent knowledge of effect in arranging the different airs; moreover, their symphonies, with scarcely a single exception, are as graceful in themselves as compositions, as they are felicitous in the adaptation to the melodies. They are really introductions, and not ridiculous fantasias, which (like Pope's celebrated posthumous epitaphs) may be denominated "Symphonies to let." We must however renew our request that at the completion of their work, the editors will give an index of all the melodies, and assign to each, by the metronome, the time in which, according to their experience and knowledge of the best effects (and none can better fulfil this task), they conceive the songs should be taken. With us "Suthrons" it is purely a matter of hap-hazard whether we perform some of them in correct time or not: with the majority, the sentiment will, of course, dictate. Many of the airs in this second volume are as original in design, and as intense in sentiment, as any ballad compositions in the whole world. There's no mistake in a melody which brings your heart into your mouth.

Douze nouvelles Vocalises, pour Baritone et Basse taille. Composées selon le goût moderne, par Marco Bordogni, et dédiées à son ami Lablache. BOOSEY. In looking over these vocal studios, we confess ourselves utterly at a loss to divine how the passages of iterated notes are to be sung. Be they accomplished in any manner, the effect we should suppose must be ludicrous. Setting this question aside, however, the several practices will prove sharp work for any vocal student. They are neither more nor less than "sonatas for the voice." Even Tamburini, himself, in our hearing, never executed such passages as are here set down; and he has been so long practising these tumbler's tricks that he can scarcely walk without throwing a summerset. Some of Signor Bordogni's lessons are nothing less than bravuras for a bass; and, we cannot but think are out of character with that genius of voice. No. 8, a 'Largo cantabile' is a very sweet theme. There is a second publication of the same kind, containing examples for the practice of a contralto voice; but as the examples are precisely the same as those for the baritone, with only the difference of transposition, we take it for granted that Signor Bordogni considers the two voices to be equal in flexibility. They who may find these lessons too difficult for vocal practice, will be pleased with them as pianoforte exercises, for, as melodies they are charming, and very cleverly accompanied.

PROVINCIAL CONCERTS.

MR. MORI AND HIS PARTY IN THE PROVINCES.—These wandering minstrels have descended from the north, and performed on Monday, Tuesday, and Wednesday in last week at Cheltenham and Bath. The *Cheltenham Chronicle*, and the *Cheltenham and Bath Gazette*, have, as might be anticipated, gone into heroics upon the treats that have been presented to them. The former paper, after indulging in a strain of eulogy upon Mme. Albertazzi's performances—a little exaggerated perhaps, thus concludes: "Sig. Giubilei's buffo singing is excellent, and although his serious singing cannot be pronounced equal to Tamburini's, it is nevertheless more pleasing, since a better taste induces him to avoid the eternal roulades and cadences that disfigure the style of the latter, and give so much unsteadiness to his tone. We have only space to say a word of the instrumentalists. Thalberg was unrivalled in his *Fantasia* and *Concerto*. It seems impossible that any other artist should approach him, so surpassingly brilliant is his playing. Yet it is not *all* brilliance. We have exquisite gushes of melody, that break in at intervals, and prove that he does not merely astonish us by the trick of rapid and intricate execution, but that he possesses the soul of a true musician. The beautiful accompaniments, which are mostly filled in with the left hand whilst the right is occupied with the subject, are amongst the most exquisite parts of Thalberg's playing, and give us a better idea of his powers than even the stormiest of his passages, when it seems almost impossible that one pair of mortal hands can bring such a volume of sound from the instrument. Mori's playing has been so often made the subject of critical remark as to render many observations unnecessary now. It is enough to say that his solos combined all the purity of tone and brilliance of execution, which have placed him in the foremost rank of modern violinists. Perhaps we shall raise a smile on some faces when we say that Mori, to our minds, plays better than ever he did; yet at the risk of this, we must avow our belief that, while he preserves his former excellences, there is an added breadth and majesty about his style which go near to make it perfect."

The *Glasgow Argus*, *Courier*, and *Constitutional*, are all in perfect accord of admiration at the playing of Distin and his family; who gave a concert in the Trades' Hall last Tuesday week. An arranged piece from the opera of 'Norma,' for five brass instruments, (trumpets and horns) "Struck the audience with astonishment." They are undoubtedly a clever family, and we wish them every success.

THEATRES.

ENGLISH OPERA HOUSE.—"The Exile of Genoa," which we announced last week as forthcoming, was produced on Monday evening. The music has been arranged for performance by Mr. E. J. Loder. With the exception of a chorus by Weber (said to be the original of 'Vive le roi' in the 'Siege of Antwerp'); an air by Maurer of Hanover, the composer of the charming music in 'Not for me, or the Apple of Discord;' and two national melodies; the whole is from the pen of Mr. J. P. Schmidt; and who has shown himself to be, if not a strictly original, at all events a sound and tasteful musician. He has formed his style upon the best German schools; and, with a knowledge of orchestral resources, he combines a love of sweetness and symmetry in melody. In proof, we may instance the opening trio, 'The king's only daughter;' the slow movement in the finale to the first act; and an 'agitato' duet in the opening of the second act—'Oh, will my dearest father;' a very clever piece of writing; and which, with the orchestral accompaniment, appeared to us the best composition in the opera. The piece has been carefully and well got

up. Miss Rainforth, Messrs. Fraser, S. Jones, and E. Seguin, all sang and performed remarkably well; and we ought to add, that the chorus (by Weber) 'Tis not to win the wreath of Fame,' was excellently sung, and unanimously encored. The opera altogether was well received, and not (as it appeared to us) by a packed and party-coloured house; which was nevertheless quite full.

MISCELLANEOUS.

ROYAL SOCIETY OF MUSICIANS.—As an instance of the great good which this society does, the secretary, Mr. Wood, reported, at a recent meeting of the governors, that Mrs. Simpson, a widow, died lately, after having been wholly supported from the funds of the institution for *thirty-seven* years, during which period, she had received about fourteen hundred pounds, in monthly payments. The late John Mahon, once an eminent performer on the clarinet, died at Dublin in 1834, aged 79, having been a member of this society for half a century, and having for many years previously to his demise, been a claimant on its funds. He left a daughter in a state of idiotism, to whom this excellent society allows £25 a year, although she has no claim on it, beyond that of being the daughter of a departed member, in total destitution.

Messrs. C. Salaman (the pianist) Wilby, Westrop, Mc. Cullan, and Dando, have been elected members of the Royal Society of Musicians.

It affords us much pleasure to learn that Mr. Macready behaves in the most gentlemanly and liberal manner towards all authors and composers, who offer him any new productions for the stage: he has accepted an Opera composed by Mr. W. Rooke, in which Miss Sherriff, Wilson, H. Phillips, &c. will sustain principal characters.

BARDIC FESTIVAL.—A meeting of Welsh bards and minstrels will take place at Abergavenny in October, when nearly thirty prizes will be awarded for poems, essays, &c. connected with the history of the principality. Medals will also be presented to the performers on the single and triple stringed harps.

The Paris Italian Opera is to open on the 9th of October, and close on the 31st of March. Mmes. Grisi, Albertazzi, Assandri, and Tacchinardi-Persiani, and Signors Lablache, Tamburini, Ferlini, and Morelli, are engaged.

The English Opera House will not be kept open beyond the 29th of September, in consequence of most of the performers, band and chorus, being attached to Drury Lane Theatre.

MR. PARRY JUN. the vocalist, has not appeared on any stage since he left the St. James's Theatre last spring.

GONDOLIERS.—Mr. Vertue, in his very pleasant Hudibrastic "Rhymes from Italy," quotes the following account of the Gondoliers, from D'Israeli's "Curiosities of Literature."—"In Venice, the Gondoliers know by heart long passages from Ariosto and Tasso, and often chant them with a peculiar melody. But this talent seems at present on the decline;* it suits perfectly well with an idle solitary mariner, lying at length in his vessel, at rest, on one of these canals, waiting for company or a fare; the tiresomeness of which situation is somewhat alleviated by the songs and poetical stories in his memory. He often raises his voice as loud as he can, which extends itself to a vast distance over the tranquil mirror; and, as all is still around, he is as it were in solitude in the midst of a large and populous town. Here is no rattling of carriages, no noise of foot passengers; a silent Gondola glides now and then by him, of which the splashing of the oars is scarcely to be heard. At a distance he hears another, perhaps utterly unknown to him; melody and verse imme-

* Mr. Vertue states that this custom has been long discontinued in Venice.

diately attach the two strangers ; he becomes the responsive echo to the former, and exerts himself to be heard, as he had heard the other. By a tacit conversation, they alternate verse for verse ; though the song should be the whole night through, they entertain themselves without fatigue. The hearers who are passing between the two, take part in the amusement. This vocal performance sounds best at a great distance, and is then inexpressibly charming, as it only fulfils its design in the sentiment of remoteness. It is plaintive, but not dismal in its sound ; and, at times, it is scarcely possible to refrain from tears."

BIRMINGHAM MUSICAL FESTIVAL.—All is bustle and activity at Birmingham, preparing for the approaching performances. Apartments are being rapidly hired, and friends are being invited. The magnificent Town Hall has been much improved since the last Festival. It has been extended in length, and the Organ has been thrown back. The Orchestra also has been lowered, and its capacity increased so as to hold nearly five hundred performers. The whole interior is now a few feet longer, and in width is only four feet less than the three aisles of Westminster Abbey ; and without a pillar to obstruct the free passage of sound : moreover it possesses sufficient vibration without the disadvantage of echoes ; an evil to which most of the Gothic structures are liable, and which reduces the harmony to confusion. We have been assured by persons acquainted with almost all the spacious rooms, both in England and on the continent, that the Birmingham Hall surpasses every one they have seen, for the purposes of grand musical performances. The organ is now completed, and it is a most stupendous structure. The swell and choir organ are equal to any ; and the scale of the pipes in the great organ is larger than that of any other instrument. The power of the diapasons is magnificent ; and in the reeds has been introduced a Possaune, equal in power to four trumpets, but of a richer quality, with a trumpet, clarion, and 15th reed (all upon an extra large scale) ; and all which in combination, produce an effect that has probably been hitherto without example. For the gratification of curiosity, a calculation was made a few days ago, to ascertain the length to which the trackers in the organ would extend, if placed in a line : and to the surprise even of those acquainted with organ mechanics, it was found that it would measure rather more than $4\frac{1}{2}$ miles !—The instrument has also been decorated, the pipes being coated with silver, which produces a chaste and beautiful effect, harmonising with the embellishment of the Hall, which is of a French grey, or light neutral tint. From all we have heard of the Birmingham organ, and of the immense augmentation that has been made to it since the last Festival, we have little doubt that it will prove itself to be the finest in the world. What therefore with these attractions, and the richness of the programme, with the quality of the performers (the best which the country affords) ; added to the facilities of conveyance between the town and the two second metropolises of England, (Manchester and Liverpool,) there is every prospect of a grand surplus for the benefit of the charity for which the Festival is instituted ; a result much to be wished, since we hear that the institution is in need of such a support ; and this will readily be believed when we state that during the past year, upwards of Seven Thousand patients were upon its books ; of whom more than Five Thousand were admitted without recommendation from Subscribers, and therefore without the most trifling pecuniary return to the establishment.

HAYDN.—It is well known that this illustrious musician was not wholly exempt from the little weakness of personal vanity. As, for instance, when he sat down to compose, he would attire himself in full dress, his fingers being covered with brilliant rings. At the time of his visit to this country, and while he was sitting to Hoppner the artist for his portrait, he has been known

to say, while looking in the glass,—“I do not look *vuell* to-day—I shall not go to Mr. Hoffner.”

L'OME ARMÉ.—This air, so remarkable as having formed the ground work of the masses of Dufay, Brumel, Delarue, Pippelare, Josquin de Pres, Tinctor Morales, and others of the earliest writers of Church music, including Palestrina, has been erroneously attributed to Busnois, who however merely employed it in his celebrated mass so entitled, and which has recently been discovered by Baini among the manuscripts in the Vatican. M. Bottée de Toulmon, in an article “De la Chanson Musicale en France au moyen age,” contributed to that most interesting little annual the “*Annuaire Historique*,”* has published this air, the subject of so much controversy among musical writers; and the curious reader will now find it arranged for four voices by Mr. Gauntlett—in Sale’s recently published “*Psalms and Hymns for the service of the Church*,” where it is appropriately adapted to the following translation of a fragment of a German hymn of the twelfth century, from the pen we believe of our contributor Mr. William J. Thoms:—

ALL the flowers that deck the field—
All the gems that store the mine—
All, O God, do rev'rence yield
To Thy majesty divine—
All are 'stablish'd by Thy Hands;
All obey Thy fix'd commands.
All the sands upon the shore—
All the stars that shine above—
Seas that roll, and winds that roar—
Speak Thy majesty and love;
All the creatures of Thy will
Live Thy bidding to fulfil.
Shall we, whom Thou lovest more
Than gems or flowers, stars, or seas,
Cease our songs of praise to pour—
Show less gratitude than these?
Cease to own Thy matchless love,
Whereby we live, and breathe, and move?

* Imported by Kernott, Greek-street, Soho.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Burgmüller. *La Cachucha*, Diver-
tissemment brillant. CHAPPELL
‘Exile of Genoa,’ select Airs from.
G. F. Harris Z. T. PURDAY
Overture to ditto DITTO
Flora and Pomona Gallopades, as
Duets. G. Kunze PAINE
Little’s Italian Airs, Book 1, from
Bellini, Donizetti, &c. MILLS
Plachy’s Elegant and Progressive
Lessons, Op. 79, Class A.B. & C. COCKS
‘Tis not to win the wreath of
Fame,’ from the Exile of Genoa.
Arr’d. for P. F. by G. F. Harris. Z. T. PURDAY

VOCAL.

EXILE OF GENOA.—The king’s
only daughter. Trio. J. P.
Schmidt.—Trust not time. Aria.
L. Maurer.—Love exerts his
greatest power. Duet. J. P.
Schmidt.—Oh, nought the links
can sever. Ballad. National

melody.—Oh, will my dearest
father. Duet. J. P. Schmidt.—
Where is Anselmo. Finale 1st
act. Ditto.—‘Tis not to win the
wreath of Fame. Chorus. C. M.
von Weber.—Hear me heaven!
Scena. J. P. Schmidt.—Hence’er
knew what thoughts have
blighted. Trio. Ditto.—To
arms! Song. Ditto.—The
battle is fought. Chorus. Ditto.
—Oh, what is man! Song.
German Air.—Dearest Maid.
Finale. J. P. Schmidt.—The
king’s only daughter. Romance.
Ditto Z. T. PURDAY
Lütger, (B., nephew to Madame
Stockhausen) new method of
singing, Part 1 MASON
—My Mary Dhu! Song. WARNE
Sweet bells, like angel voices.
Duettino OLLIVIER
The hour of prayer. Duettino.
From the Spanish DITTO

The Juvenile Songster, consisting of 35 cheerful and moral songs, set to appropriate music, and designed for Children, Schools, and Private Families. By Lowel MasonNOVELLO
Voice of Harmony. Fawcett.
Nos. 14, 15HART
You, you, kindest and dearest. Adapted to the German air, Dhu, dhu. Lúgst. For 2 voices OLLIVIER

FOREIGN VOCAL.

Czeray. *Gia la notte s'avvicini.*
CanzonettaMILLS
— *Ha negli occhi un tale incanto.* DittoDITTO
— *L'amorò, l'amorò, sarò costante.* DittoDITTO
— *Que ruscelletto che l'onde.* DittoDITTO

VIOLIN AND PIANO-FORTE.

De Beriot's 1st Concerto. Op. 16.
P. F. accompts.BOOSET
Corries's Divertissement brilliant COCKS
Maza's Eight Easy Fantasias on popular airsDITTO

TWO VIOLINS AND BASS.

Pleyel's Nine Easy TriosDITTO

FLUTE AND PIANO-FORTE.

Berbiguler's *Ecrin des jeunes*
Flutistes, 4 BooksDITTO
— *Quatre petites Fantaisies,*
4 BooksDITTO

VIOLONCELLO AND PIANO-FORTE.

Fantasia on favourite airs in Le Comte Ory. By Bantiot and OsborneCHAPPELL

BIRMINGHAM MUSICAL FESTIVAL,

IN AID OF THE FUNDS

OF THE

GENERAL HOSPITAL,

The 19th, 20th, 21st, and 22nd of September, 1837,

UNDER THE ESPECIAL PATRONAGE OF

Her Most Gracious Majesty the QUEEN, | Her Royal Highness the Duchess of KENT,
Her Majesty the QUEEN DOWAGER, | His Majesty the KING of HANOVER.

PRESIDENT

The Right Hon. Lord WILLOUGHBY DE BROKE.

PRINCIPAL SINGERS.

MADAME GIULIETTA GRIST and MADAME ALBERTAZZI, SIGNOR TAMBURINI, SIGNOR CURIONI, SIGNOR GIUBILEI, &c. MRS. KNYVETT, MRS. S. SHAW, and MISS C. NOVELLO. MR. BENNETT, MR. HOBBS, and MR. VAUGHAN. MR. H. PHILLIPS, MR. MACHIN, MR. HAWKINS, MR. J. A. NOVELLO, &c.

INSTRUMENTAL PERFORMERS.

Messrs. Anfossi, Anderson, C. Ashley, Alesept, Andre, Abbott, Adams, Blagrove, Banister, Bonner, Blight, Cramer, Dr. Camidge, Card, G. Cooke, W. Cramer, J. B. Cramer, R. Cramer, Chipp, S. Calkin, Challoner, Crouch, Cubit, Dragonetti, Denman, Dando, Daniels, Davis, Eliason, Ella, Egerton, Ellison, Fletcher, Greisbach, Garmans, Gynemer, Goodall, Gillins, Gill, Giles, Graham, Gardner, Glanville, Griffiths, Harper, Howell, Hatton, Hill, Hope, Holland, Harper jun., Irwin, Keating, Kearns, Keilbach, Lindley, W. Lindley, Loder, Loder jun., Lyon, Lucas, Lavenu, Mori, Moralt, Malsh, Mancor, Mori jun., Murray, Marshall, J. Marshall, Meyrick, Macfarlane, Nicks, Nadaud, Newson, Powell, Platt, G. Piggot, Patey, Pratt, Ponder, Reeve, Rae, Rousellot, J. Rousellot, Rudersdorff, Richards, Reynolds, Reinagle, Richardson, Seymour, Schröder, Sherrington, C. Smart, Smithies, Smithies jun., C. Shargool, H. Shargool, Thomas, J. Tully, Thurstan, Thirlwall, Venua, F. Venua, Willman, Wagstaff, Watkins, Witton, Willey, &c. &c.

Leaders,—MESSRS. CRAMER, MORI, and LODER.

Principal Viola, MR. MORALT. | Principal Violoncello, MR. LINDLEY.
Principal Double Bass, SIGNOR DRAGONETTI. | Principal Flute, MR. CARD.
Principal Oboe, MR. G. COOKE. | Principal Clarinet, MR. WILLMAN.
Principal Bassoon, MR. DENMAN.
Principal Horn, MR. PLATT. | Principal Trumpet, MR. HARPER.

SOLO PERFORMERS.

Organ and Piano-Forte, M. MENDELSSOHN.
Patent Concertina and Spanish Guitar, MASTER GIULIO REGONDI.
At the Organ, MR. TURLE and MR. G. HOLLINS.
Conductor, MR. KNYVETT. | Assistant Conductor, MR. MUNDEN.

The Chorus Singers, upwards of 240 in number, are selected principally from the Concert of Ancient Music, and the Choral Societies of Liverpool and Birmingham.

The entire Orchestra will comprise UPWARDS OF FOUR HUNDRED PERFORMERS. The WHOLE of the PERFORMANCES will be held in the TOWN HALL, except the EVENING PERFORMANCE OF WEDNESDAY, which will take place in the THEATRE.

REGULATIONS.

Admission to the Morning Performances:—To the Galleries and Stalls on the Floor of the Hall, One Guinea: other Seats on the Floor Ten Shillings and Sixpence.

Admission to the Evening Performances at the Town Hall.—To the Galleries and Stalls, Fifteen Shillings; other Seats on the Floor, Eight Shillings.—To the Theatre, Boxes and Pit, Fifteen Shillings; Gallery, Seven Shillings.—Admission to the Ball, Fifteen Shillings.

Books for letting places will be opened, and a ballot will take place for the priority of choice of seats in the Galleries and Stalls on the Floor of the Town Hall, for the Morning and Evening Performances, as follows:—For Tuesday and Wednesday's Performances on the previous Friday, and for the Fridays Performances on the Saturday.—Places may also be secured in the same manner for the Boxes and Pit of the Theatre.

Persons residing at a distance, and being desirous of securing places, by intimating the number desired by letter, addressed to Mr. George Whateley, Bennett's-hill, and enclosing the amount, may rely upon having the same advantage of choice exercised in their behalf as if they were present in person.

Persons desirous of engaging Apartments during the Festival, are requested to make application at the Office of the Birmingham Gazette where a Register of Lodgings may be inspected. A Committee has been appointed to superintend this department of the arrangements; and visitors applying will find ample accommodation on reasonable terms.

JAMES TAYLOR, Esq. Chairman of the Committee.

GEORGE BARKER, Esq. Deputy Chairman.

BIRMINGHAM MUSICAL FESTIVAL. 1837.

MORNING PERFORMANCES.

FIRST DAY, TUESDAY, SEPTEMBER 19.

Leader, Mr. CRAMER.

PART I.—A NEW NATIONAL ANTHEM—(The Words by Barry Cornwall, arranged to a German Air.)—Quartet, 'Joy to Queen Victoria.'—Grand Chorus, 'God save Queen Victoria.'—THE ASCENSION, an Oratorio, composed by Chevalier NEUKOMM, who will conduct its first performance in this country. The Soli Parts principally by Mrs. Knyvett, Mr. Vaughan, and Mr. Machin. End of the Oratorio of the Ascension.—Overture (Occasional), Handel.—Air, Madame Grisi, 'Let the bright seraphim,' Handel; (Trumpet obligato, Mr. Harper.)—Recit and Air, Mr. Phillips, 'The snares of death,' Sir J. Stevenson; (Bassoon obligato, Mr. Denman.)—Grand Chorus, 'Hail, Lord Jehovah,' Mozart.—PART II. Double Chorus, 'Your harps and cymbals sound,' Handel.—Air, Miss C. Novello, 'Laudate Dominum,' Mozart; Organ obligato, Mr. Turle.—Sextetto, Mrs. Knyvett, Mrs. A. Shaw, Messrs. Hawkins, Hobbs, Phillips, and Machin, and Chorus, 'This is the day which the Lord hath made,' Croft and Greatorex.—Air, Signor Tamburini, 'Pro peccatis,' Haydn.—Quartet, Miss Novello, Messrs. Hawkins, Bennett, and Phillips, 'Call to remembrance,' Haydn and Gardiner.—Air, Madame Albertazzi, 'Quoniam tu solus sanctus,' Haydn.—Chorus, 'See the proud chief advances now, (Deborah) Handel.—Preghiera, Mrs. A. Shaw, 'Sommo Dio,' Winter.—Air, Mr. Bennett, 'Gentle airs,' Handel.—Violoncello obligato, Mr. Lindley.—Recit. Madame Grisi, 'But bright Cecilia,' Handel.—Air and Chorus, 'As from the power of sacred lays,' Handel; Trumpet obligato, Mr. Harper.—Chorus, 'The dead shall live,' Handel.

SECOND DAY, WEDNESDAY, SEPTEMBER 20.

PART I.—ST. PAUL, an Oratorio, composed by DR. FELIX MENDELSSOHN BARTHOLODY, who will conduct the performance.—Solo parts by Mrs. W. Knyvett, Miss C. Novello, Mrs. A. Shaw, Messrs. Hawkins, Bennett, Vaughan, Hobbs, Machin, and H. Phillips.—PART II. Recit. Madame Albertazzi, 'O let eternal honours,' and Air, 'From mighty kings,' Handel.—Double Chorus, 'He gave them hailstones,' Handel.—Air, Madame Grisi, 'Gratias agimus tibi,' Gagliardi; Clarinet obligato, Mr. Willman.—Grand Chorus, 'Hallelujah,' (Mount of Olives) Beethoven.

THIRD DAY, THURSDAY, SEPTEMBER 21.

HANDEL'S SACRED ORATORIO, THE MESSIAH, with MOZART'S Accompaniments.—The Soli parts by Madame Grisi, Albertazzi, Mrs. Knyvett, Mrs. A. Shaw, Miss C. Novello, Messrs. Phillips, Bennett, Vaughan, Hobbs, Hawkins, Machin, and A. Novello.

FOURTH DAY, FRIDAY, SEPTEMBER 22.

PART I.—THE TRIUMPH OF FAITH, a Sacred Drama, composed by HÄESER.—Soli parts by Mrs. W. Knyvett, Miss Clara Novello, Mrs. A. Shaw, Messrs. Hawkins, Bennett, Vaughan, Hobbs, Machin, and H. Phillips.—Air, Madame Grisi, 'Ave Maria,' Cherubini; Clarinet obligato, Mr. Willman.—Trio, Miss C. Novello, Mrs. A. Shaw, and Mr. Phillips, 'Amplius lava me,' Sarti.—Air, Signor Tamburini, 'Sanctum et terribile nomen ejus,' Pergolesi.—Double Chorus, 'Immortal Lord,' (Deborah) Handel.—PART II. Grand Prelude and Fugue (Organ), F. Mendelssohn, S. Bach.—Air, Mrs. Knyvett, 'Holy, holy,' Handel.—Duet, Miss C. Novello and Mrs. Shaw, 'Tis done! the Holy One is taken,' (from the cele-

brated *Passione*) S. Bach.—*Semi-Chorus*, 'Leave him! loose him,' S. Bach.—*Duet*, Miss C. Novello and Mrs. A. Shaw, 'Moon retire, veil thy head,' S. Bach.—*Grand Chorus*, 'Ye lightnings, ye thunders,' S. Bach.—*Recit.* Madame Albertazzi, 'And God said,' Air, 'With verdure clad,' Haydn.—*Movement from the Lessons*, Handel and Greatorex.—*Air*, Mrs. A. Shaw, 'O salutaris hostia,' Cherubini.—*Quartett*, Miss C. Novello, Messrs. Hawkins, Bennett, and Machin, 'Lo! my shepherd is divine,' Haydn and Gardiner.—*Recit.* Madame Grisi, 'Chi per pietà,' *Aria*, 'Ah, parlate,' (Il sacrificio d'Abramo) Cimarosa.—*Recit.* Mr. Bennett, 'The Lord God Almighty,' Handel.—*Chorus*, 'God save the Queen,' (Redemption) Handel.

EVENING PERFORMANCES.

FIRST EVENING, TUESDAY, SEPTEMBER 19, AT THE TOWN HALL.

Leader, Mr. CRAMER.

PART I.—*Symphony in D*, (First Movement) Mozart.—*Madrigal*, 'Now is the month of Maying,' Morley.—*Prize Ballad*, Mr. Hobbs, 'O weep not, mother,' Hobbs.—*Duetto*, Mad. Grisi and Mad. Albertazzi, 'Vanne se alberghi in petto,' (Andronico) Mercadante.—*Organ Concerto*, F. Mendelssohn, Mendelssohn.—*Aria*, Madame Grisi, 'Di piacer,' Rossini.—*Glee*, Mrs. Knyvett, Messrs. Hawkins, Bennett, and Phillips, 'Wandering Willie,' Knyvett.—*Aria*, Signor Tamburini, 'Vi ravviso,' (Sonnambula) Bellini.—*Scena*, Madame Albertazzi, 'Non più mesta,' (Cenerentola) Rossini.—PART II. *Overture*, 'Midsummer Night's Dream,' Mendelssohn.—*Recit. ed Aria*, Miss C. Novello, 'Non più di fiori,' Mozart; Corno di Basetto obbligato, Mr. Willman.—*Song*, (MS.) Mr. Phillips, 'Invocation to Spring.'—*Fantasia*, Master Giulio Regondi, on the newly-invented Patent Concertina.—*Song*, Mrs. A. Shaw, 'Ah! ch'io l'adora ancor,' Meyerbeer.—*Prisoners' Chorus*, Solo, Mr. Vaughan, (Fidelio) Beethoven.—*Aria*, Madame Grisi, 'Ombra che voli,' (Malek Adel) Costa.—*Sestetto*, Madame Albertazzi, Mrs. Knyvett, Miss C. Novello, Signor Tamburini, Messrs. Bennett and Phillips, 'Sola, sola,' (Il Don Giovanni) Mozart.

SECOND EVENING, WEDNESDAY, SEPTEMBER 20, AT THE THEATRE.

Leader, Mr. MORI.

PART I.—ROSSINI'S CELEBRATED OPERA OF SEMIRAMIDE, will be performed in character. *Dramatis Personæ*.—*Semiramide*, Madame Grisi.—*Arsace*, Madame Albertazzi.—*Idrene*, Signor Curioni.—*Oroe*, Signor Giubilei.—*Assur*, Signor Tamburini.—The Chorus will be supported by Performers from the Queen's Theatre, &c.—PART II. *Overture* (Egmont) Beethoven.—*Canzonetta*, Mrs. A. Shaw, 'She never told her love,' Haydn.—*Recit. and Air*, Mr. Phillips, 'The light of other days,' Balfe; Cornet and Harp obbligato, Messrs. Harper and Chipp.—*Solo Brillante, Guitar*, Master Giulio Regondi.—*Ballad*, Mrs. Knyvett, 'The Maniac Girl,' Hobbs.—*Aria*, Signor Giubilei, 'I miei rampolli,' Rossini.—*Scotch Ballad*, Miss C. Novello, 'Bonnie Prince Charlie.'—*Round*, Messrs. Vaughan, Hobbs, Bennett, and Hawkins, 'The Cries of London.'—*Duetto*, Madame Albertazzi and Signor Tamburini, 'Del tuo ferro,' (Malek Adel) Costa.—*Finale* (English.)

THIRD EVENING, THURSDAY, SEPTEMBER 21, AT THE TOWN HALL.

Leader, Mr. LODER.

PART I.—*Overture*, (Euryanthe) Weber.—*Madrigal*, 'Lady, when I behold the roses,' Wilbye.—*Duetto*, Madame Albertazzi and Signor Tamburini, 'Quanto amore,' (L'Elisire) Donizetti.—*Song*, Mr. Bennett, 'Never since beauty,' (Zampa) Herold.—*Concerto, Piano Forte*, Mr. Mendelssohn, Mendelssohn.—*Polacca e Quartetto*, Madame Grisi, Mrs. A. Shaw, Mr. Bennett, and Signor Tamburini, 'Son vergin vezzosa,' (I Puritani) Bellini.—*Glee*, Messrs. Hawkins, Vaughan, Hobbs, Phillips, and Machin, 'Queen of the Valley,' Calcott.—*Fantasia Violin*, Mr. Mori, Mori.—*Romanza*, Madame Albertazzi, 'Il crociato cavalier,' (Malek Adel) Costa.—*Sestetto*, Mrs. Knyvett, Miss C. Novello, Mrs. A. Shaw, Signor Tamburini, Messrs. Bennett, and Phillips, 'Alla bella despinetta,' (Cosi fan tutti) Mozart.—PART II. *Overture*, (Guillaume Tell) Rossini.—*Ballad*, Mrs. Knyvett, 'And ye shall walk in silk attire,' Scotch Air.—*Duetto*, Madame Grisi and Madame Albertazzi, 'Serbame ognor così,' (Semiramide) Rossini.—*Song*, Mr. Machin, 'The Pirate Crew,' J. P. Knight.—*Air, with Variations*, Master Giulio Regondi, on the newly-invented Patent Concertina.—*Aria*, Signor Tamburini, 'Ove a me rivolgi,' (I Briganti) Mercadante.—*Buffo Terzetto*, Madame Grisi, Madame Albertazzi, and Mrs. Knyvett, 'Le faccio un inchino,' (Il Matrimonio Segreto) Cimarosa.—*Aria*, Madame Grisi, 'Come per me sereno,' (Sonnambula) Bellini.—*Finale*, All the principal Singers, and Chorus, 'God save the Queen.'

ON FRIDAY EVENING, SEPTEMBER 22, AT THE TOWN HALL,

There will be A GRAND FANCY DRESS BALL: on which occasion Mr. THOMAS ADAMS'S CELEBRATED VOCAL AND INSTRUMENTAL QUADRILLE BAND, from London, consisting of upwards of Fifty Performers, will be in attendance.—The doors will be opened at Eight o'Clock, and Dancing commence at Half-past Nine.

UNDER THE IMMEDIATE



PATRONAGE OF

HER R. H. THE DUCHESS OF KENT,
AND H. R. H. THE PRINCESS VICTORIA.

THE MUSICAL WORLD:

A WEEKLY RECORD OF

Musical Science, Literature, & Intelligence.

JUNE 16.

N^o. 66.

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